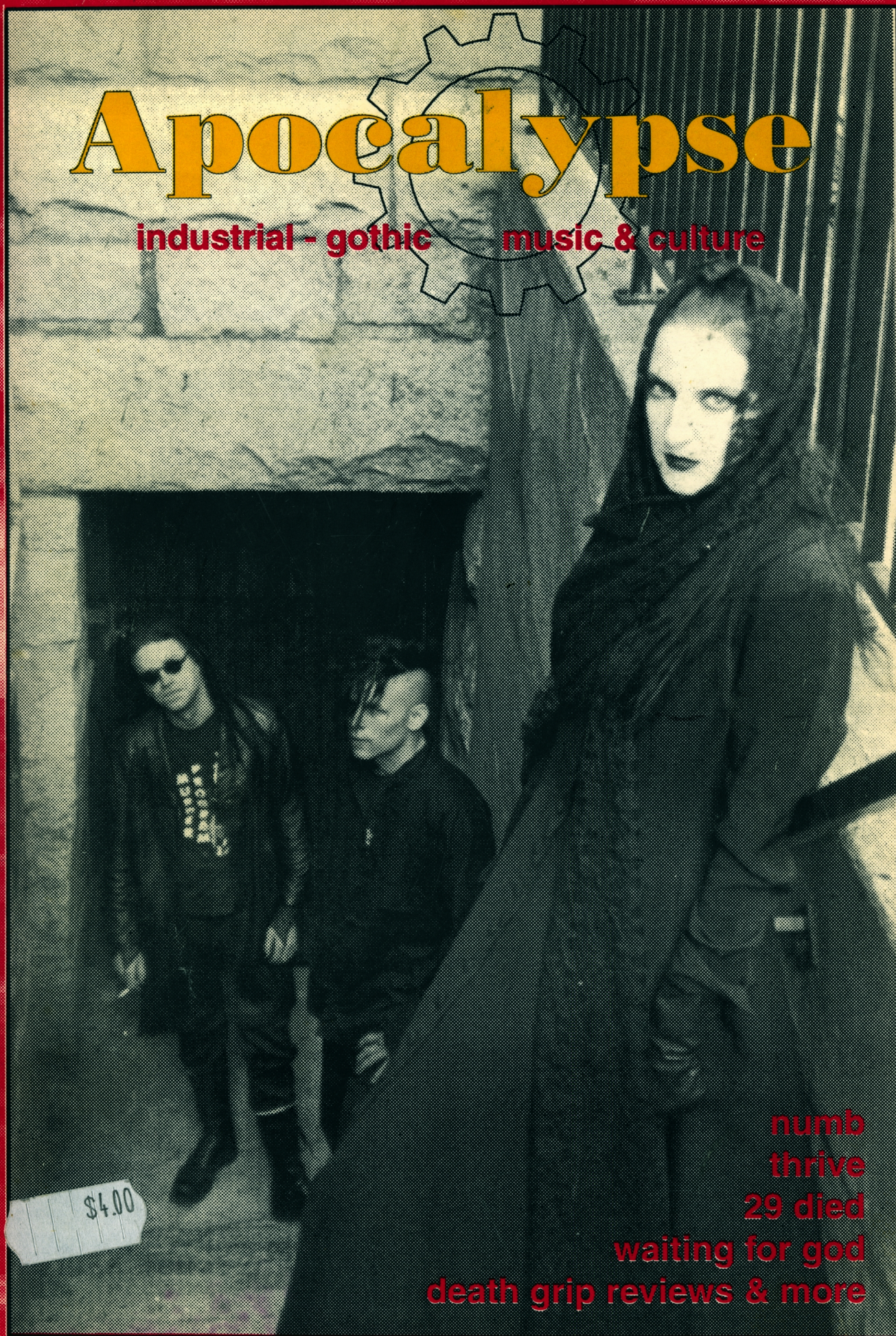


Apocalypse

industrial - gothic music & culture



numb
thrive
29 died
waiting for god
death grip reviews & more

APOCALYPSE

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Issue 1 Volume 1 Summer 1996

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Introduction to Apocalypse

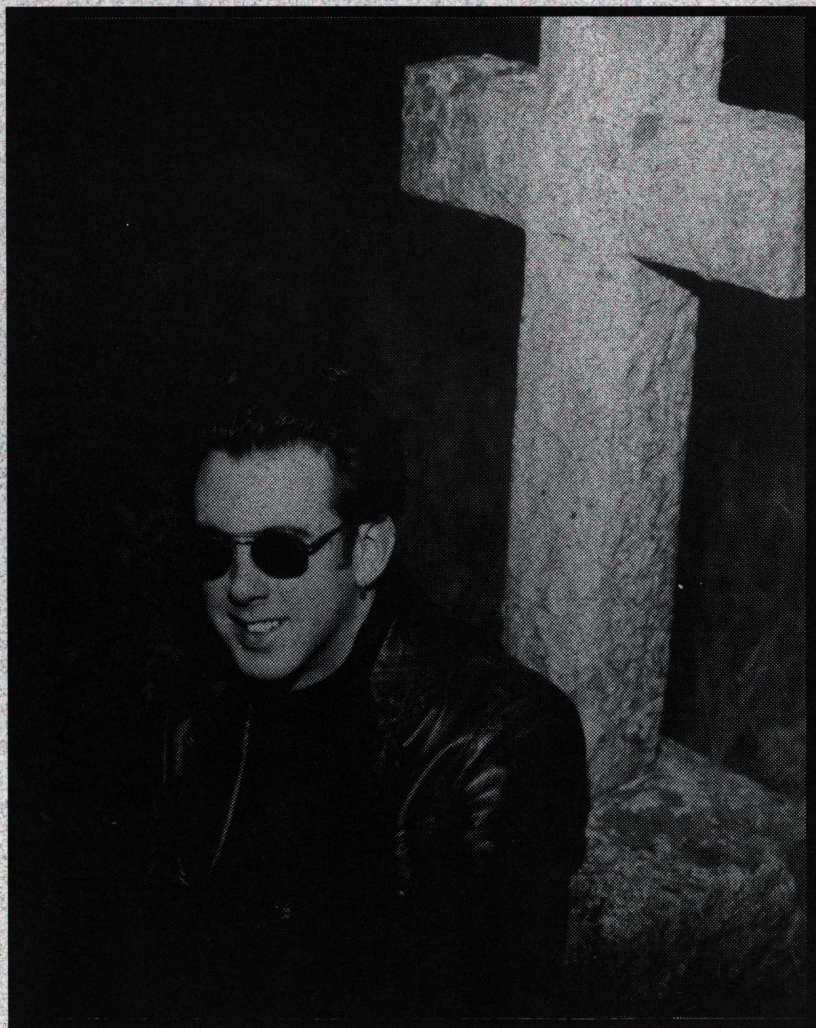
This is it, the first issue of Apocalypse magazine!

It's taken me some time and a lot of changes in my life before this came out.

One change which near destroyed me was the breakup of my marriage, this put me in a state of depression where I had no ambition to do anything and was not a hell of a lot of fun to be around.

So I decided to throw myself into the magazine headfirst. I was surprised at some of the great responses I've gotten and some of the best support from Family, Friends, Bands and record labels, but it's been hard work for one person, so this is a big accomplishment for me!

I hope to get more people involved in Apocalypse in the future to make this a GREAT magazine!



Thank you to all the people out there that gave me support and let me know they were behind me every step of the way.

Special thanks to:

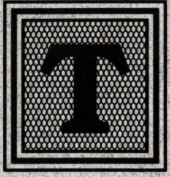
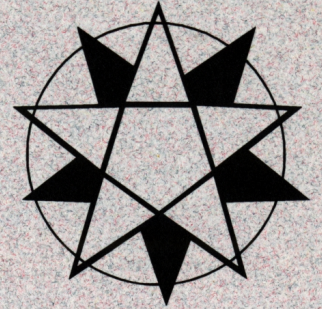
Martin Myers
Laura Kerr
Kim Hardy
Daemon Cadman
Adam Shore
Don Gordon
Deanne
David Stowater
Chase
Tammy Hubbard
Chris Jowchinski
Sean Cramb
and all the rest that helped me.

Hope to see you all in the future
love Jim.

Photo by George Stawski



The Pentagram/Pentacle



here are so many misconceptions about the Pentagram/Pentacle symbol, and its different meanings to different people and religions. The symbol is ancient and has been around before Christ.

One of the earliest known writings of the pentagram was by the Gnostics, who used it as a mystical symbol and called it the Blazing Star. It was used in royal inscriptions as a power extending to the four corners of the world, the four corners of the compass.

The Christians used the pentagram and it was to represent the five wounds of Christ at crucifixion.

The hermetics used the pentagram as a symbol of man in the microcosm with mans head at the top, arms to the sides, legs to the bottom and his genitals at the center of the five pointed star.

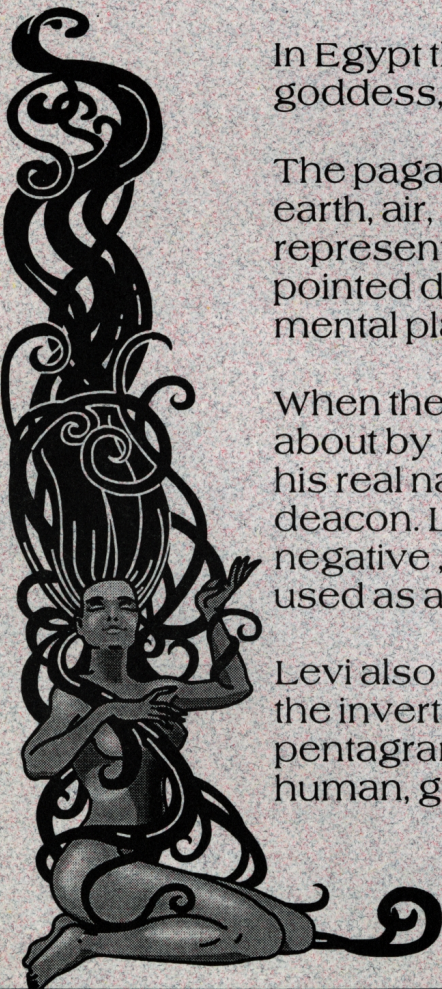
In the legend of King Aurthur, one of his knights had the pentagram on his shield for protection.

In Egypt the five pointed star was associated with the underground goddess, Morrigan, and was to represent the underground womb.

The pagans say the five points represent the five elements, the earth, air, fire, water and spiritual. It's positive pointed up representing mastery of mind/spirit over matter and negative pointed down with the spiritual ruled by the physical rather than the mental plane.

When the inverted pentagram started representing evil was brought about by Eliphas Levi (1810-1875). "Eliphas Levi" was his pen name, his real name was Alphonse Louis Constant, a french catholic deacon. Levi was the first Hermetic writer to give the pentagram the negative, "evil" meaning to the symbol, before his time it was only used as a protective symbol.

Levi also gave us the image of the goats head to the inverted pentagram. The five forms of the evil pentagram are : human, goat, ram, stag and bull.





s described by writer Rudolf Koch the book of signs, 1930.

"The pentagram, a five pointed star drawn with one stroke of the pen. this sign belongs, as do many others depicted here, to the most primitive of mankind, and is certainly much older than written characters. Signs of this kind are quite the most ancient human documents we possess. The pentagram has had several different significations at different times in the history of man.

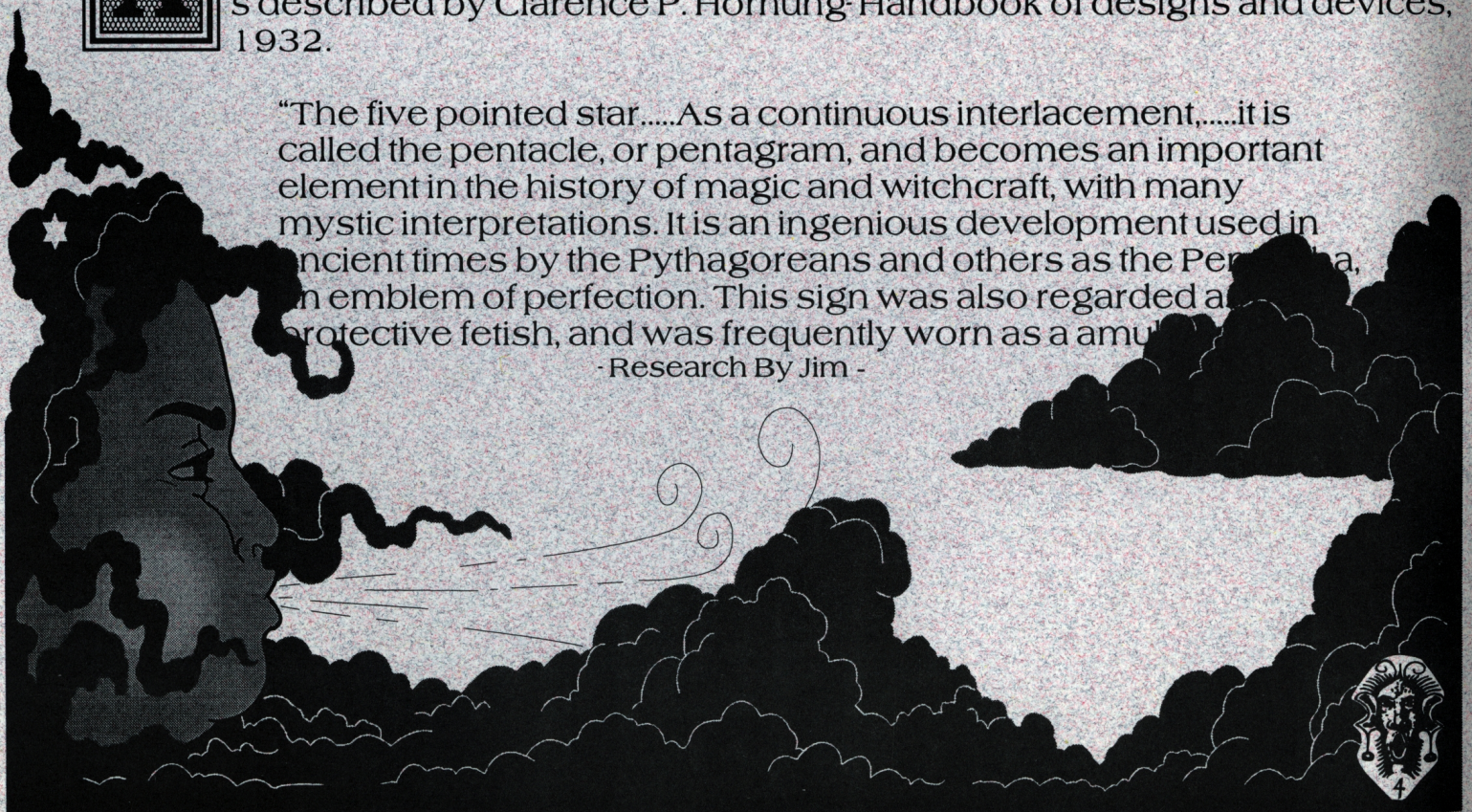
Pythagoreans called it the Pentalpha, and the Celtic priests the Witch's Foot. It is also Solomon's seal, known in the middle ages as the goblins cross. It also represents the five senses; the male and female principals are also conveyed by the arrangement of the five points. Amongst the Druids it was the sign of Godhead, and to the jews it signified the five mosaic books. The sign was also popularly believed to be a protection against demons, and, by analogy, a symbol of safety. It is believed to be the emblem of happy homecoming, whence its employment as a amulet. In ancient times it was a magic charm amongst the people of Babylon".



s described by Clarence P. Hornung Handbook of designs and devices, 1932.

"The five pointed star.....As a continuous interlacement,.....it is called the pentacle, or pentagram, and becomes an important element in the history of magic and witchcraft, with many mystic interpretations. It is an ingenious development used in ancient times by the Pythagoreans and others as the Pentalpha, an emblem of perfection. This sign was also regarded as a protective fetish, and was frequently worn as a amulet

- Research By Jim -





Waiting For God

The allure of a public execution.....
The insatiable curiosities surrounding life after death.....
The delicious cruelty of bondage and degradation.....
Waiting For God's debut cd.....

The powerful yet delicate common thread that binds all of these attractions is anticipation and the dark musings it invokes.

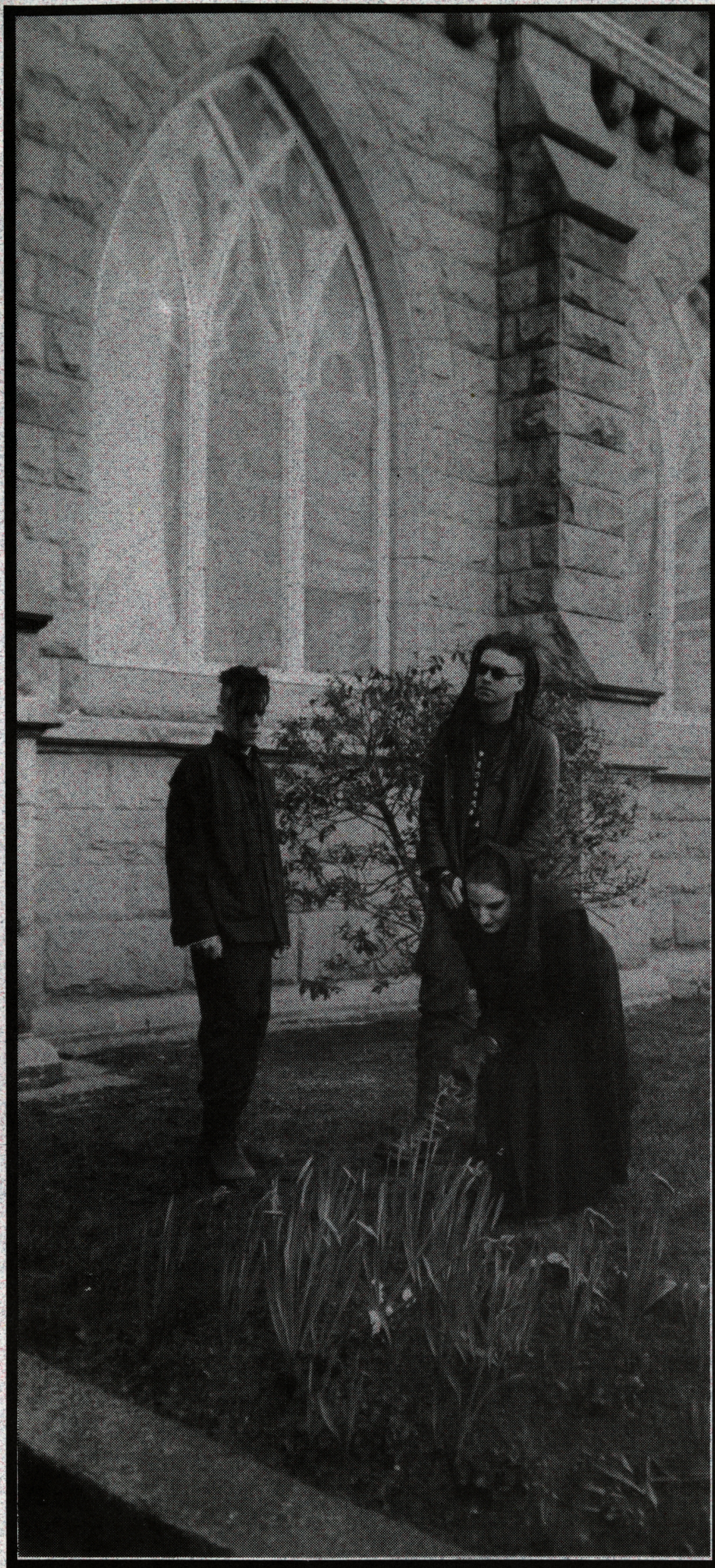
Waiting For God's brand of melodic darkwave has been drawing a lot of attention lately. The band continues to elicit rave reviews, both locally and abroad. The first EP, "Rapture", sold very well in indie sections and through international mail order. Now the self titled debut CD has them poised to enter new markets, being distributed in Canada by Music Service Bureau. Distribution in the U.S. is through Metropolis, with other distribution deals in the works.

Daemon Cadman is the voice behind the fury, which sometimes borders on combative. She skillfully infuses enough Gothic influences to twist, torture and soothe. Martin Myers sets a haunting sound scape with his driving synth loops, cool wave guitar, and ominous strings. The live line-up is rounded out with Greg Price on drums and Steve Fairweather on guitar.

Their released CD is seeing chart action on college radio and receiving U.S. and European club play. Live performances have included opening spots with Electric Hellfire Club, 16 Volt and more recently Numb (aug./sept.'95). Future live performances will include extensive touring throughout 1996. A new release is expected the following summer (aug. '96).

Waiting For God also appear on a number of diverse compilations: Cleopatra Records "Elector Industrial Sounds Of The Northwest"; Slide Magazine (July '95); Impact (vol. 4). Recent invites appear to include Industrial Nation magazine, Z95.3 FM (Vancouver), and Re-constriction Records follow-up to the now infamous "Shut Up Kitty" compilation, also the Cleopatra tribute to Sioxsie compilation.

Continued....



Television appearances are also familiar territory for Waiting For God. News magazines "the new music" (currently broadcast in 13 countries) and "Fax" (Muchmusic) have profiled the group. Recently the band was filmed for a socio-cultural documentary to be shown on educational television in the near future. A promotional video for the track "Quarter Inch Thick" exists. New video work will include a version for "1000 Pieces". Literally, this is a band to watch.

**.....The execution?
.....Life after death?
.....Bondage and degradation?
.....all good things are worth
waiting for.**

After hearing their single "Quarter Inch Thick" on the Impact label I knew I had to get the full length release. When I did I was overthrown with excitement and passion with their music, with being one of the few albums I've heard where every song is excellent and different in itself. I knew then that this was the band I wanted to profile in the first issue of Apocalypse, which was only a dream at this stage.

After contacting Martin Myers (main member and founder), he agreed with appreciation to do an interview with Apocalypse.

I recently went to the Music Waste show(anti-music west) in Vancouver and saw Waiting For God play live, which was excellent even though their show was cut short by an egotistical band named Hellen Keller, who took forever to set up, then when they were done setting up, sat and had a smoke looking at their stage set up, (next time guys, have a little resect!).

Continued....





WAITING FOR GOD

The show was great besides the over poring of punks in the audience, which one of them, after slam dancing with his buddy decides to rush the stage. Daemon would have none of this and put him back on the dance floor with a poke of the mike stand. You'd think the guy would have learned his lesson, but no he decides to have another go at it and in his attempt bangs into Martins keyboards. So Daemon, at the ready again boots the punk in the head back onto the dance floor, this time he learned-In the future, remember don't Fuck with Daemon!!!! (so he was a wee bit slow!).

Thank you again to Martin, Laura, Daemon and the rest of the band. They are a great bunch of people and have one of the best releases I've heard in a long time. If you don't have it, GET IT!! I don't care what it takes, if you have to sell you grandmother's silverware, dip into your college fund, or resort to picking up bottles on the roadside to get the cash, GET IT, or your collection of music will be LAME without it!!!!!!!

Apocalypse: Who is the founding member of the band?

Martin: Waiting For God was formed by Daemon and I in late 1993. Shortly after that (I believe in early '94) we released a 3 song EP entitled Rapture. Greg Price, our drummer, came along after that when we were assembling a live band.

Continued...

Apocalypse: How would you describe your music to someone who hasn't heard it?

Daemon: I wouldn't try to. I hate using labels. You either like it or you don't. I guess that's kind of a snobbish attitude but I'm really horrible at describing music.

Martin: Who knows? Five years ago I would have called it Gothic/Industrial, but nowadays that label covers everything from Econoline Crush to Einstürzende. I would personally like to stay out of that whole bullshit corporate tag. I guess we're a dark electronic band.

Apocalypse: Did your single "Quarter Inch Thick" on the impact label boost the bands popularity?

Daemon: (laughing)

Martin: Impact? That track on the CD sampler did almost as much for us as not putting it on would have done except that we would have an extra \$300 in our pockets.

Apocalypse: Tell me what the song "Quarter Inch Thick" is about.

Daemon: I don't want to get into all the details, but basically the first part of the lyrics is dealing with shock. If you have ever been faced with an intense trauma than have succumbed to shock you would understand. I'm talking about what it feels like when your body and mind have had it's coping mechanism destroyed. I am not talking about going into shock after you have broken your finger, I am talking about dealing up front with death and violence. People hear the line "Quarter Inch Thick" and get all confused by the title. The whole line is, "My heart sinks into my back, I am only a quarter inch thick, I have no depth anymore, I am only surface". The chorus and the second part of the song is talking about, and to the person who fell victim to the incident that hurled me into the shock. Enough said.

Apocalypse: Who is the main writer of the lyrics and where does the inspiration come from?

Daemon: That would be myself. I write what I know and I don't care if it makes sense to anyone else. I say what I have to. People who really know me, know exactly what I am singing about. It's not easy for me and it's not therapeutic either. There is nothing therapeutic about ripping open an old wound in front of a couple of hundred people a night. Everything I write about comes from a hurt place. Of course I have good things in my life but why would you analyze your happiness? No-one questions what is good. It's natural for you to question injustice/unfairness. We don't share good things, we keep it to ourselves and it makes us happy. But if we are angry or depressed we call up the T.V., or the radio station, or in my case, get up on stage.

Apocalypse: I understand that Martin was doing the singing himself until Daemon was found. Where did you find this woman with such a beautiful voice?

Daemon: That is very kind of you.

Martin: I don't know exactly where you heard that. No. I was working on the early stuff before I had met Daemon. I tried out a singer or two but it sounded very generic to me. It reminded me of Front 242 or even Portion control. Although I really like both of those bands, I was looking to do something different from the music that I grew up listening to.

Continued...



Apocalypse: What are some of the previous bands members have been in?

Daemon: Nothing terribly important for myself . Things that no one would have heard of or even care about. Things that you would never suspect.

Martin: Myself, I had played with a few punk bands and a couple of grindcore bands but I found working as a hired grunt in someone else's band was just not working the way I had liked. During the production of Rapture , I had a short stint with Moev co-writing some material soon to be released.

Apocalypse: Have you had any contact with Rhys Fulber and Bill Leeb of Frontline Assembly on maybe doing remixed versions of your songs?

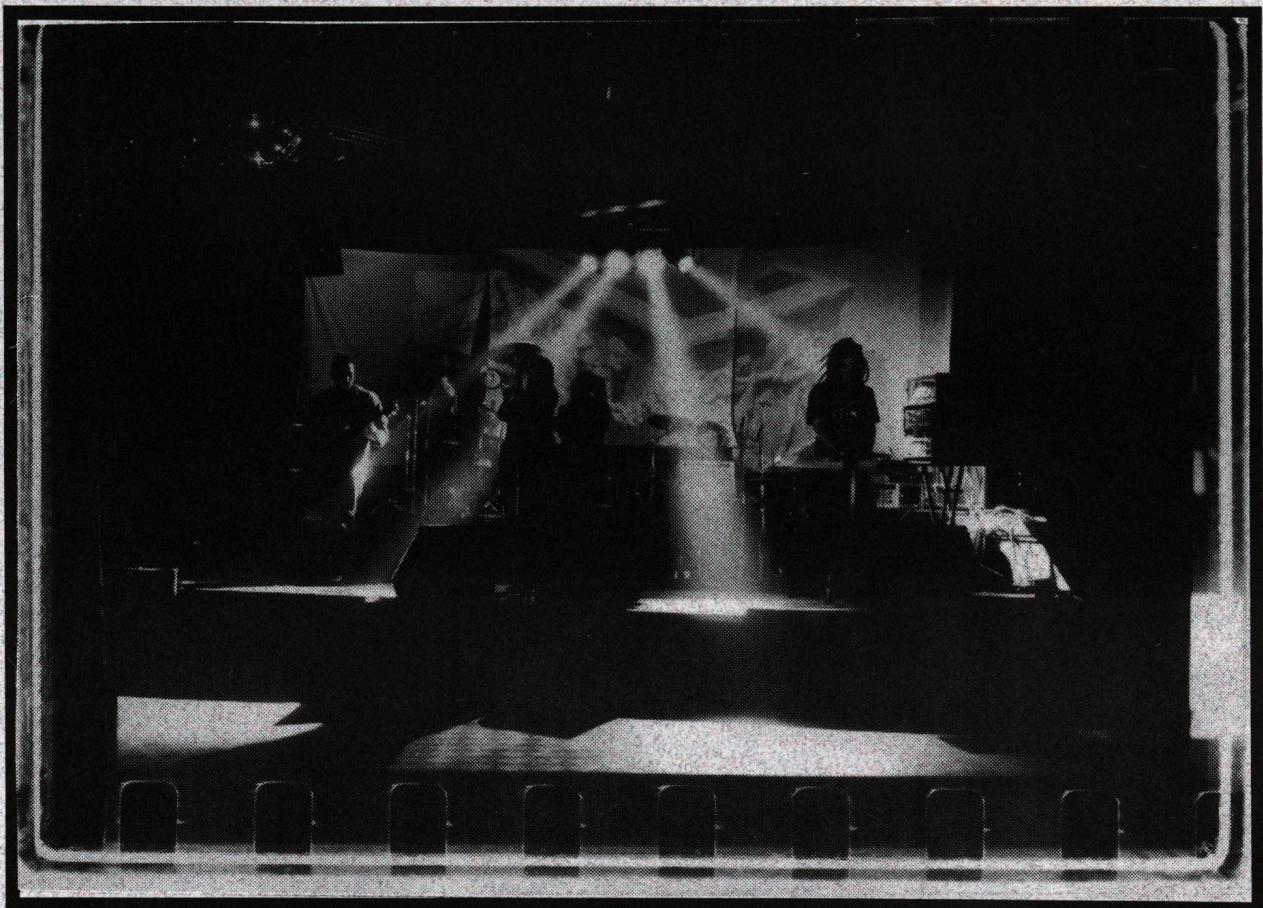
Daemon: I don't handle that business . Martin takes care of that kind of stuff and does an excellent job at it. I have never met those guys.

Martin: Yes, I have had some contact with the guys from FLA . I approached Rhys for a remix when we were toying around with the idea of a remix album, but unfortunately bands that have reached "superstar" levels have no interest in working with bands that don't have thousands of dollars kicking around for a single track.

Apocalypse: What kind of response have you had to your music in Canada, Europe and the States?

Martin: The response to our release Rapture was very surprising for me, I really wasn't expecting anything to come from it but I guess I was mistaken. Rapture did pretty well for a 3 song cassette EP considering that it was only available through mail order. For the new release it's really much too early to say anything except that in Canada it's already passed my expected sales. The CD will be available in Europe in early June on SPV. Continued...





Apocalypse: Where did you get the name Waiting For God?

Daemon: You must realize that no matter what we say, we could be lying.....

Martin: I don't remember. The first EP was finished and one of us, Daemon or I, just came up with it.

Sorry if that's a bit boring of an answer. If someone has a more interesting one maybe they can send it to me?

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NUMB

[Bio] - We are drifting, drifting away from life and living, into individual isolated pockets of simulated reality, stimulated and over-stimulated into stuporous apathy, from which only a few voices are heard or raised. Numb is one such raised voice.

Initiated in 1986 as an art project to address issues of social desensitization and threshold, Numb evolved over the ensuing year into a more structured form. In 1987, a limited edition cassette, Blue light, was released. The self-titled debut album was licensed to the Lively Art label (New Rose; Paris) in January 1988. One reviewer described it as "a tortured and trembling offering of confusion and anger, alienation and desensitization, painted with a nightmarish palette against factory walls."

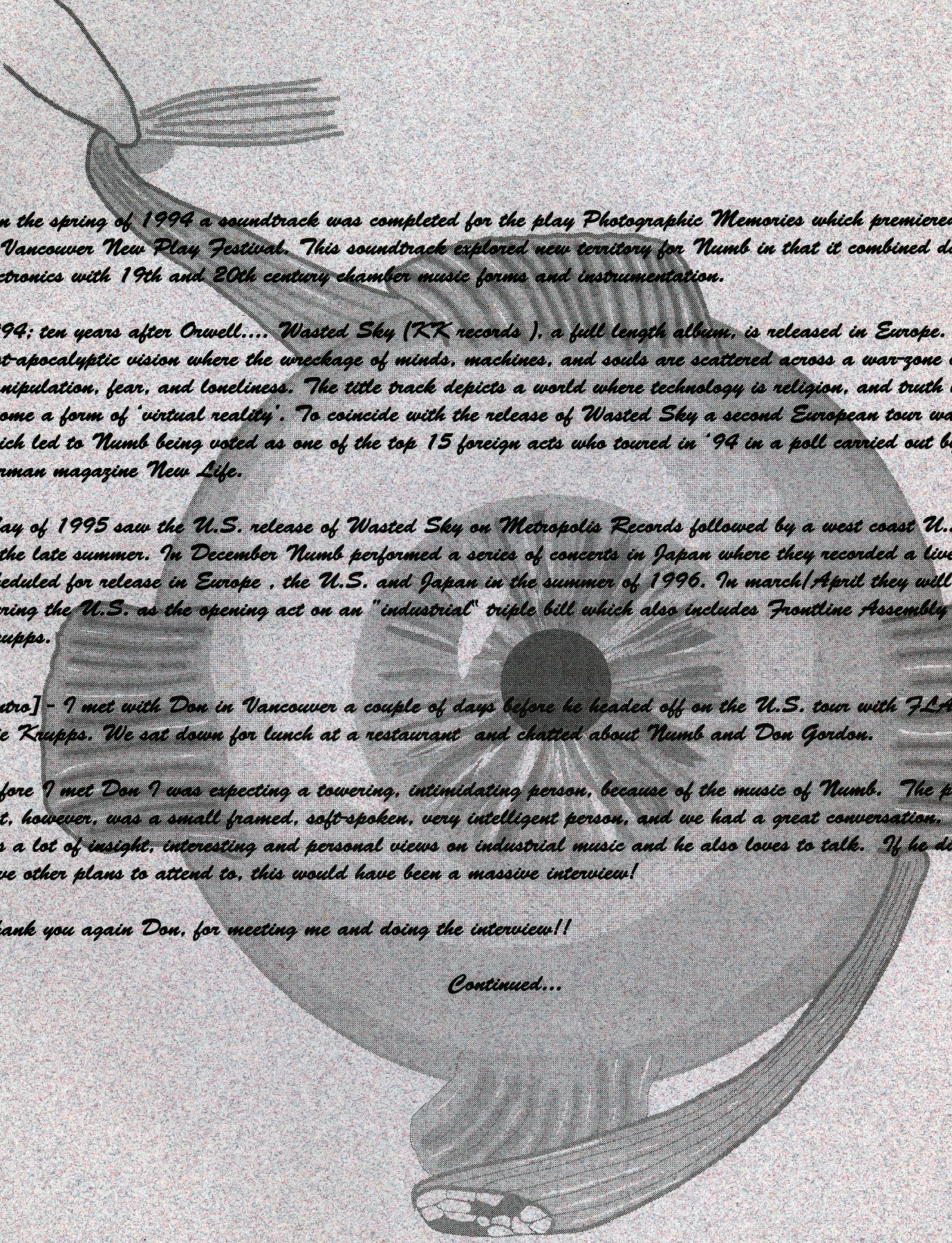
Christmeister was released in 1990 and was again licensed to Lively Art in Europe and to BMG/Onslot in the U.S.. This album took a much more aggressive stance than the previous presenting a series of emotional bytes and frozen landscapes viewed from the darker fringes of our society. The unreleased track 'Stiff' appeared on the 13 compilation from Lively Art, and a remix of 'Eugene' by Ray Watts (of Pig/KMFDM) and Andrew Burton appeared on the Funky Alternatives 6 compilation (Concrete Productions; UK). In North America, a collection of Bliss remixes was issued.

Numb's dark stream-of-consciousness pieces found their way into soundtracks, and in 1991 music for two short films, A Dream of Naming (a German-Canadian co-production) and six Hundred Million Breaths (a Canadian independent short) were recorded. A performance piece, Blood of the Lambs, structured loosely upon the traditional requiem, was presented with Madeleine Morris at the Vancouver Fringe Festival.

1992 saw the re-release of the first Numb album on KK Records of Belgium. Death on the Installment Plan was recorded over the course of that year and released in 1993 by KK Records and Re-construction (U.S.). This third album was "a high-intensity blast of near madness; the soul turned inside-out". An eight country European tour was mounted in the spring of that year followed by an appearance at the 1993 New Music Seminar in New York city. The mini-album Fixate was released in late 1994. This release contained remixes from Death on the Installment Plan, as well as an unreleased instrumental and several live tracks, capturing the full-spectrum assault of Numb live.

Continued...





In the spring of 1994 a soundtrack was completed for the play *Photographic Memories* which premiered at the Vancouver New Play Festival. This soundtrack explored new territory for Numb in that it combined dark electronics with 19th and 20th century chamber music forms and instrumentation.

1994; ten years after Orwell.... *Wasted Sky* (KK records), a full length album, is released in Europe. A post-apocalyptic vision where the wreckage of minds, machines, and souls are scattered across a war-zone of manipulation, fear, and loneliness. The title track depicts a world where technology is religion, and truth has become a form of 'virtual reality'. To coincide with the release of *Wasted Sky* a second European tour was staged which led to Numb being voted as one of the top 15 foreign acts who toured in '94 in a poll carried out by the German magazine *New Life*.

May of 1995 saw the U.S. release of *Wasted Sky* on Metropolis Records followed by a west coast U.S. tour in the late summer. In December Numb performed a series of concerts in Japan where they recorded a live album scheduled for release in Europe, the U.S. and Japan in the summer of 1996. In march/April they will be touring the U.S. as the opening act on an "industrial" triple bill which also includes *Frontline Assembly* and *Die Krupps*.

[Intro] - I met with Don in Vancouver a couple of days before he headed off on the U.S. tour with *FLA* and *Die Krupps*. We sat down for lunch at a restaurant and chatted about Numb and Don Gordon.

Before I met Don I was expecting a towering, intimidating person, because of the music of Numb. The person I met, however, was a small framed, soft-spoken, very intelligent person, and we had a great conversation. Don has a lot of insight, interesting and personal views on industrial music and he also loves to talk. If he didn't have other plans to attend to, this would have been a massive interview!

Thank you again Don, for meeting me and doing the interview!!

Continued...

Apocalypse: Who is in the current line up of Numb?

Don Gordon: David Collings and I, David had the project 'The fourth man'. I had met David briefly a couple of times and seen their shows and before the European tour in the fall of 94 things with the singer I had previously went awry, so on short notice David was interested in becoming involved, so we slammed some rehearsals together and did the tour three weeks later and we've been working together for the last year.

Apocalypse: Any notable names you'll be hiring for your U.S. tour?

Don: No, because we're the opening act, it has to be kept really simple, we are going to get almost no sound-check, your going to get no room on stage, so it's like okay, how can you basically do it, and try to present the songs as effectively as you can with a minimal amount of time. It's more like an introduction to an audience that hasn't seen you before. So it's only going to be a three piece for the U.S. tour, the other person will be playing percussion, electronic percussion and drum stuff, Shawn Stubbs, who was the singer on the first Numb album.

Apocalypse: Do you think with the death of Dwayne Goettel (R.I.P.), people will be reminded that Vancouver has an industrial scene?

Don: No, not at all, it's already come and gone, Dwayne's death was unfortunate, but other than the blip in magazines, you don't really hear of Vancouver. In North America (this is my impression) that electronic based music is just not understood, it's still conceived of as contrive, tripe and overly-intellectual, it doesn't fit the image that North Americans like to have in musicians. The North American ideal is that 'lover', that old west mentality and what better thing goes along with that than, in this day and age, the guitar.

Continued...



So it doesn't fit in, the Europeans on the other hand have had a long tradition of orchestral music that the masses actually attended, it's not just considered a high art form, but I mean when you go to Berlin, the number of operas that are on, on a nightly basis that you can go and see, which is funded by the government, actively attended by people, so there is this tradition there. I think if you listen to early Neubauten you can hear the elements of Wagner. So I think it's what you assimilate, what's around you and your culture. Now-a-days it's kind of ironic because the sounds people are identifying with are the same sounds they hated in the 80's, which they thought sounded artificial and cheesy, like the 808 drum machine and that kind of stuff. But those sounds have been around long enough that they now have a nostalgic quality, it has a sense of history, hence people can identify with it and listen to it now and it has the longevity it didn't have 12 years ago. The things that have been done with electronics since the late 80's haven't been around long enough to gain that nostalgia, or it's too fucked up and weird for the average listener to really wrap their head around.

Apocalypse: Are you excited about touring with FLA and Die Krupps?

Don: It'll be an interesting tour, the bands represent three different facets of the same genre, they're similar enough that they fit into the same corner, but they're very different in how they approach it. Die Krupps is very metal in their orientation, FLA, I'm not quite sure how their going to do it live but their trying to move to a slightly more guitar heavy, but still based on the 16th note bass line sound, then I'm different again. So it will be a very interesting compare and contrast situation. So I hope the crowd goes, with this concert, will find the characters will be quite identifiably different, so they'll come out saying 'what a great concert, I just saw three bands that didn't sound the same'.

Apocalypse: Is there a new album in the works for Numb?

Don: Yes, it's being worked on, in theory it's support to come out this fall. Christmeister is being re-issued today (march 18/96) in Europe, and should be out in the U.S. in the next two weeks. Also did a live album in Japan, which should be out this summer.

Apocalypse: How do you feel about guitars being overly added to newer bands coming out, and even some of the older bands going to extreme guitar usage?

Don: It depends on how you use it, like anything else it's the intention. At the end of the day, the concept or the original idea of "Industrial" wasn't so much defined in what you could or couldn't do, it was really to serve a liberation of the idea that you could use anything, whether it be a sheet of metal or whether it be a guitar, it really doesn't matter what you use, as long as you are able to realize the idea or the emotional context that you were trying to create. I don't care personally whether I have the guitar or whether I have the synth or whether it has acoustic ambience, it really doesn't matter as long as your able to use it to create what you want.

When you become a slave to what the instrument is, that's the problem and the problem with guitar is it screams out at you to play it a certain way and to become a riff monster or else to become folky or something like that. For the most part in this genre people tend to gravitate towards the riff because it's heavy, it's in your face, and it's fairly simple to do and get listeners attention, but it doesn't always produce the best emotional response, there's not a lot of depth behind it. We use guitar, always have from square one, it's been used occasionally as a riff, but it was used as a riff for a reason, and on the other hand guitars are incorporated in other songs in such a way where you probably couldn't tell they were a guitar, were they've been mutated and played with. I think that's the important thing, is just to use the instrument in a fashion to realize that idea, the idea is the key to it.

Continued...

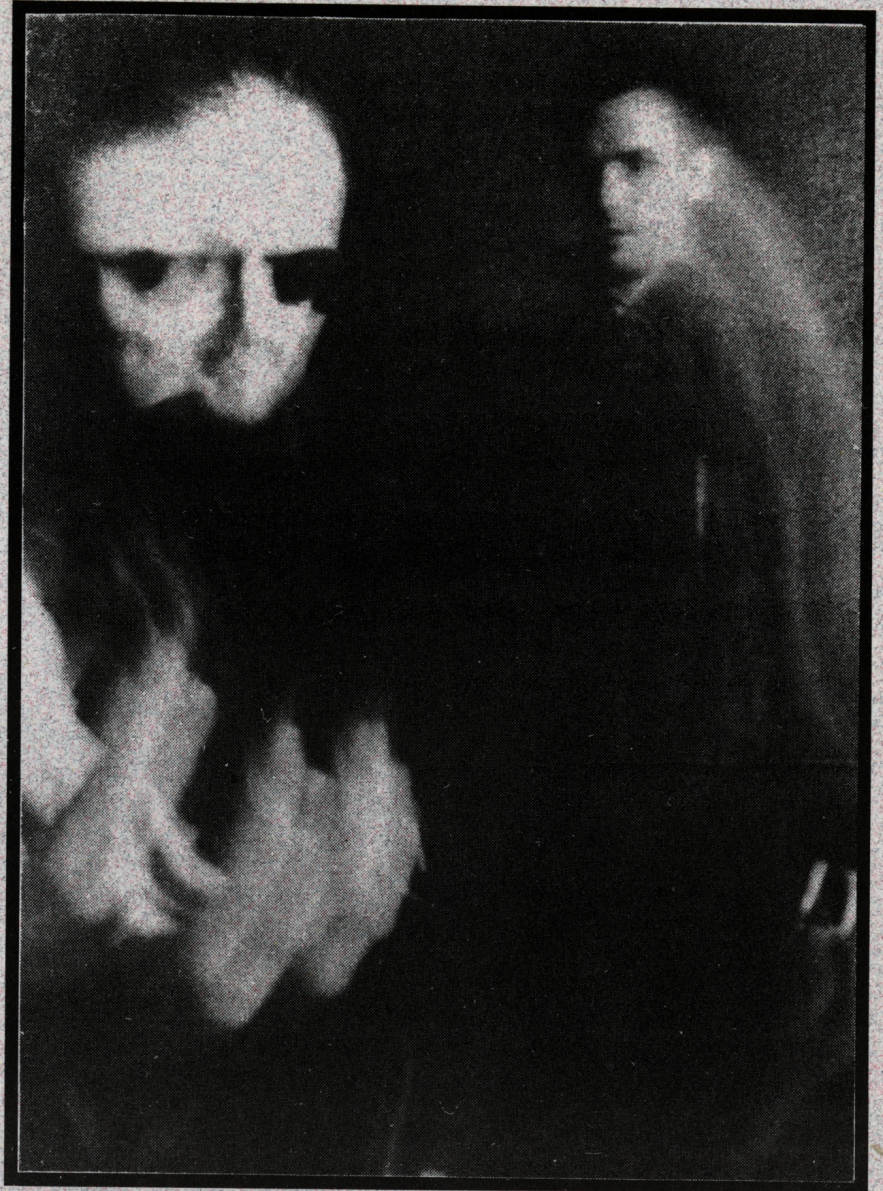




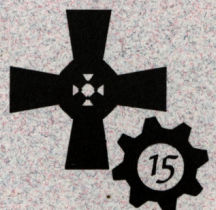
What's the problem with so much of any kind of music, especially electronic music, is that anyone can buy a computer and sequencing program, anyone can buy a couple of synths, it's not really that difficult to program a basic groove and throw something on top, but that's just the primary elements from which you can create a song. A song is more than someone just yelling at you, it's a bunch of other intangibles that get involved in it that you learn over time.

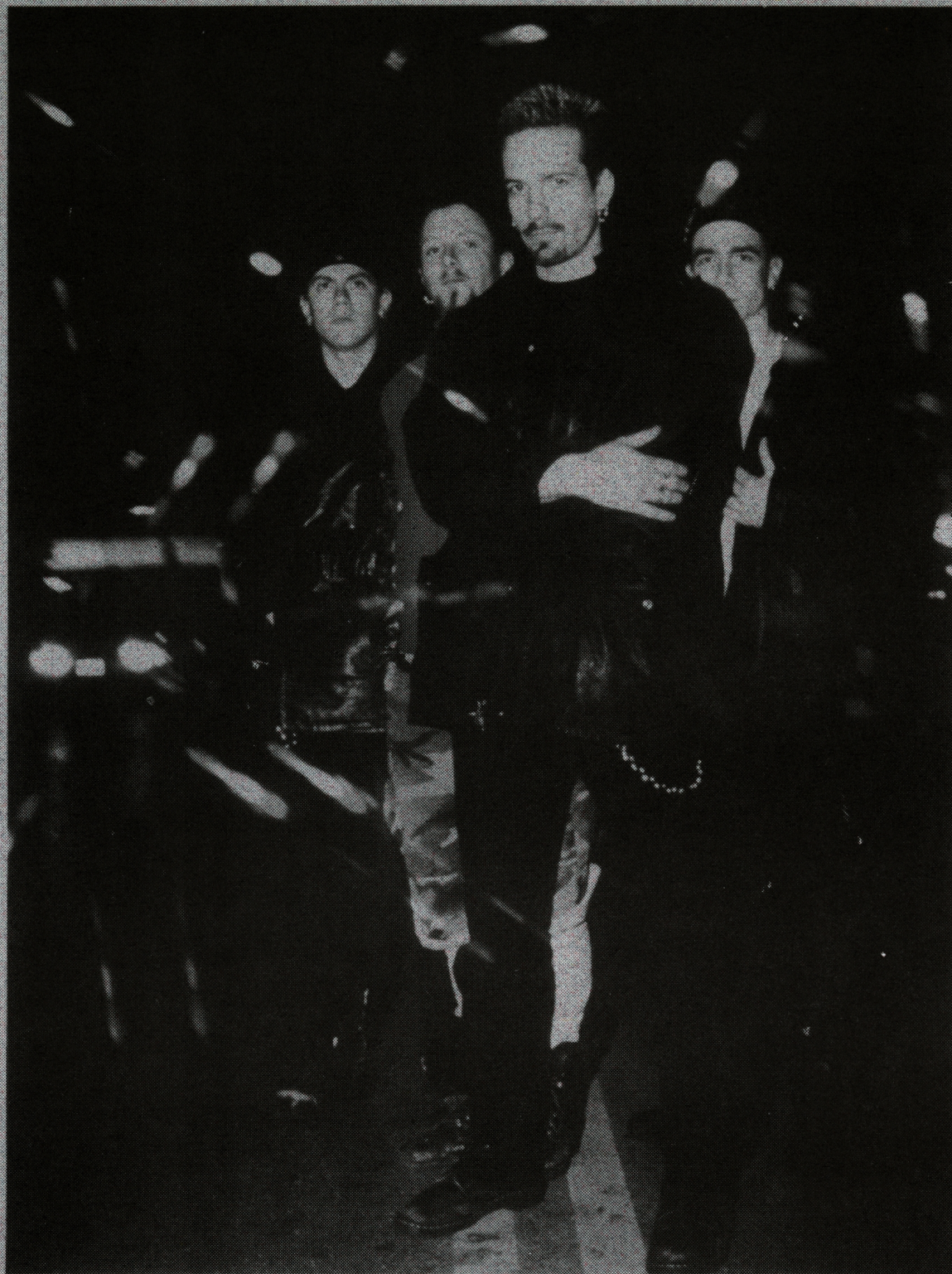
Things like dynamic structure, resolution and that can be in terms of harmonics or that can be in terms of the lyric and other things coming together, there's a whole host of these things that are not obvious when you just listen to a record, but those are the things that really separate a good song from something that just goes from A to B.

With technology it's easier to fake the basics of it than it is when somebody hands you a guitar and a bass, because you do have to have mechanical skills to do that, where as the machine you can quantize it and stuff, but the same parameters still apply, which is taking it beyond just those building blocks and actually constructing a piece of music, and I use music in the loosest of sense, it can be an assemblage of sounds and noise, but it still has to make you, the listener feel that you've gone some place, where as if you just throw up a whole bunch of sonic noises and they just kick out over time, it's nothing, it might as well be the street, it really doesn't matter, it just has to have some sense of where it's going!



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Deathgrip Reviews

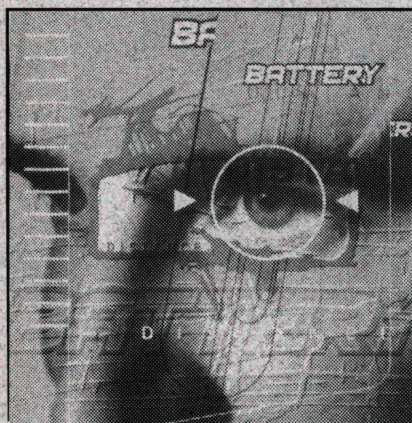
Deathgrip reviews are for the most part, music that grabs you by the throat and doesn't let go until the last gasp of breath leaves your listless, tortured body, then revives you and does it again!

You may notice that most of the reviews by Matt and I are positive, good reviews. For me, I don't like to waste space and time on bands and releases that either lick the corporate tag or just simply blow, but if your band is not here, it doesn't mean that I necessarily think you blow, it probably means I don't have your release to review. So send it in! That includes bands with just demo's.

These are releases you should get out there and add to your collection!!!

Enjoy!! JIM.

Reviews By Jim



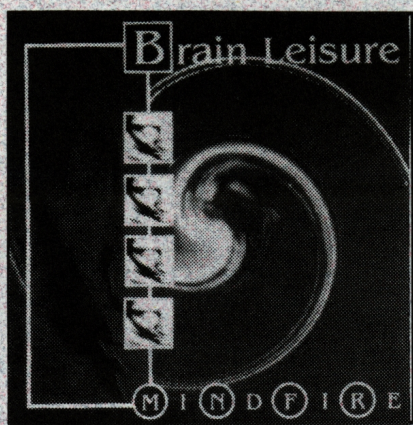
Battery-distance: I received this current release of Battery with my copy of OSAS, and had only read the rave reviews of this band but had never actually heard them before, well they deserve every good review they've gotten! A very diverse band, with sounds ranging from techno to industrial to Gothic, and quite surprising, a cover of the Coolio song 'Gangsta's Paradise', I am not a lover of Rap but I've caught myself singing this song, excellent version! I must get past releases, I must!! (Cop International 981 Aileen St.. Oakland CA, USA, 94608).



Birmingham 6 - Policestate : I was disappointed with this band which has such a big hype to it, they sound too much like KMFDM, and what do you know, they do two versions of KMFDM's Godlike. Don't get me wrong, this band has some great beats, but the use of the same samples over and over got irritating and the aforementioned comparison made it unpopular with my CD player. (Cleopatra 8726 S, Sepulveda blvd. ste d-82 LA, CA, USA, 90045).

Continued...





Brain Leisure -Mindfire- This one man industrial band (D Debert) from Europe is good, reminds me of Front 242 Tyranny for you era, with an interesting sample right out of Terminator 2. Watch out for this french artist in the future.
(Hard records , distributed by Cleopatra 8726 S, Sepulveda blvd. ste d-82 LA,CA,USA,90045).



Collide - Beneath the skin :Not the harsh industrial we come to expect from Re-constriction but beautiful female vocals from Karin, lush, melodic industrial programing from Statik.
Many Gothic tones to this release but still industrial, with the exceptional Gothic song 'Pandora's box'- envision black clad Goths swaying though the mist in a graveyard lit by the light of the moon. Remixes by Christ Analogue and Cevin Key of Skinny Puppy/Download.
(Re-constriction 4901-906 morena blvd. San Diego, CA, USA, 92117-3432).



Contingence -Dominion: Dark Gothic vocals over hard electronics and guitar, now that grunge is behind us, we can see great industrial bands coming out of the Seattle area. Interesting artwork on cover and sleeve by band member Alex Seminara. Check out this truly dark industrial band.
(Deprogrammed productions PO box 46099 Seattle, WA, USA, 98146)



Crocodile shop- Celebrate the enemy: Hard, live sounding dose of angst, industrial produced by Chris Randall of Sister Machine Gun. This U.S. band defiantly has a European sound to it with it's harsh sound. Fast moving music, catch it!
(Tinman records PO box 1114 New Brunswick NJ, USA, 08901)

Continued...





Cubanate - Cyberia: This album was actually recorded a year before Antimatter and is just released now. It brings you what you come to expect from Cubanate, very dancey industrial. I can defiantly see some of these songs being big hits at the dance clubs! Oxyacetylene and Hatesong ROCK! I can see sweaty half naked figures dancing to this until they hyper-ventilate! (Dynamica records 292 South La Cienega, suite 103 LA, CA, USA, 90211)



December- Hope for nothing: A dark, folky styled band, has a project records sound to it, think Trent Reznor goes Acoustic. There are a small amount of electronics to this band, but mainly the sound is dark Gothic with acoustic melodies. Something to listen to in graveyards while you do your grave stone etchings. December will be on the up coming permission magazine compilation 'T.V. Terror'. (Waking dream PO box 7003 new york, NY, USA, 10116-7003)



Dessau- Details sketchy: I like the song 'Sun' and the intro to 'History' (which we've heard before from the Wax Trax black box video set, this intro is before every video) but the rest of this release sounds cheap and boring, I do not recommend it! (Fifth Colvmn PO box 787 Washington D.C. USA, 20044)



Download- The eye's of Stanley Pain/ Sidewinder: I would imagine this will be the last release of Download with the death of Dwayne Goettel, but you never know, they may have songs unreleased yet to be out on an album (we can only hope the same for Skinny Puppy). Experimental/industrial at it's best with Cevin Key and Dwayne Goettel (Skinny Puppy), Mark Spybey (Dead voices on air) and help from Ken Marshall and Genesis P. Orridge. Sidewinder gives us some re-mixes from T.E.O.S.P. and some unreleased tracks. Cool artwork by Dave McKean (artwork also appears on Frontline Assembly-Hard Wired and Skinny Puppy- Brap) (Nettwerk box 330-1755 Robson St.. Vancouver B.C. Canada v6g 3b7)

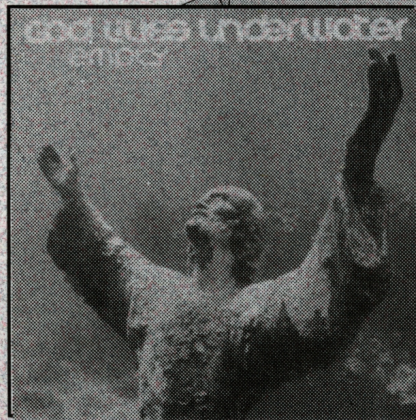
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Frontline Assembly- Hard Wired/ circuitry limited edition box set : The sound is along the same lines as Mellenium but twice as good. Less of the overpowering guitar work that was used on Mellenium helped make this release exceptional. The Circuitry disc has three re-mixes of Circuitry and a track not appearing on Hard Wired, 'Epidemic', it also has a CD-Rom file with info about FLA , releases and a kick-ass video.
(Off Beat Horster Strabe 27 45897 Gelsenkirchen-buer Germany)



Gravity Kills: The debut from this U.S. band is guitar based industrial that grabs you tightly in it's grip and makes you want to sing along with every song! Has a similar sound quality to label mates Sister Machine Gun. They are currently doing very well on the CMJ music charts.
Every track is good, not even one so-so! Can't wait for their follow-up release, we're waiting!!
(Wax Trax 1659 N, Damen Chicago IL, USA, 60647)



God Lives Underwater- Empty: If you've had a taste of GLU with their debut Ep release, this is a full blown smorgasbord. This industrial guitar band has a slew of great tunes, not a weak track in the bunch, standout tracks are-'All wrong', 'Don't know how to be' and 'No more love' which appeared on the debut Ep release.
(American recordings 3500 W, Olive suite 1550 Burbank CA, USA, 91505-4628)



KMFDM-Nihil: With Raymond Watts returning to the band from his previous project PIG, has brought a hard edged and less polished KMFDM to us, a must for KMFDM fans, all tracks are good and have more of a sonic sound to them then past releases. They have also changed the artist for their cover, from the more traditional artwork of Brute to the more renaissance style of Francesca Sundsten, I like it but I miss Brute!
(TVT/Wax Trax 1659 N, DAMEN Chicago IL, USA, 60647)

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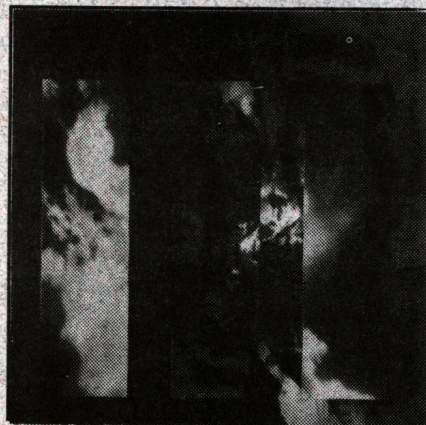
Killing Floor: Exactly what we come to expect from re-constriction records, harsh electronics, pounding beats, distorted vocals and screaming guitars. Standout tracks are : 'Never go right', 'Glass' and 'What is the truth'. Reminiscent of the 16 Volt sound. Look for something great in the future from these guy's. (Re-constriction/cargo 4901-906 Morena blvd. San Diego CA, USA 92117-3432)



Leather strip- Legacy of hate and lust. At first listen some leather strip fans won't like this release, it's more slowed down, less layers to the music and some songs Claus has non-distorted vocals (WOW!) , more of a Gothic appeal to this industrial maniac, though the track 'No rest for the wicked' is exactly what we've come to expect from Claus with it's fast distorted onslaught of industrial. After listening to this release a few times you'll come to love every bit of it, praise lord Claus! (Cleopatra 8726 S, Sepulveda blvd. ste d-82 LA, CA, USA, 90045)



My life with the thrill kill kult- hit and run holiday. TTK has defiantly moved towards a groove orientated disco sound, YES, I said pure disco! If your one of the people moving back to this rave you'll love this, for me, I hated it! I liked the old sound of '13 above the night' and 'Cooler than Jesus'. If your looking for the electronic groove band from hell you once knew, you won't find it here, like I said, it's pure DISCO!!! (Interscope records)



Numb-Wasted sky: What can I say about Don Gordon and Numb, besides being one of the best industrial bands in the world! This is his best release by far, each song gives you shivers and makes your eye's want to roll back into your head, especially the song 'Blood', you want to chant right along with the chorus - " A kiss, I am cold, close your eye's, give me your soul".

Listen to one of the best industrial bands in the world and be prepared to be blown away.....

....by the darkness! (KK/records distributed by Metropolis PO box 54307 Philadelphia PA, USA, 19105)

Continued...



.....Of skin and saliva- Sahul: Layered synths, tribal beats and metal-esque vocals, very dark, very original, they've been called voodoo/industrial, sound pretty cool eh?
I really like this release, it's something different from the usual industrial onslaught, and the difference makes me want more.....Their full length release will be out this summer.....
Anticipating it's delivery in my mailbox.....
(Cop International 981 Aileen St.. Oakland CA, USA, 94608)



Oneiroid Psychosis-stillbirth This release by the two brothers Lars and Leif Hansen, is a truly disturbed, dark, electronic band. non-distorted vocals with usually a slow moving beat.
"I stand over you, you gaze into the sky, a dull and blank stare, my thoughts intensify, I reach out and touch your skin, a lifeless human, a total submission, the taste of flesh, as I kiss, cold dry lips". Words from the song 'Psychopathia Sexualis'. This is the darkest release I have to date!
(Decibel 17125 C.W. Bluemound rd. #122 Brookfield WI, USA, 53008-0949)



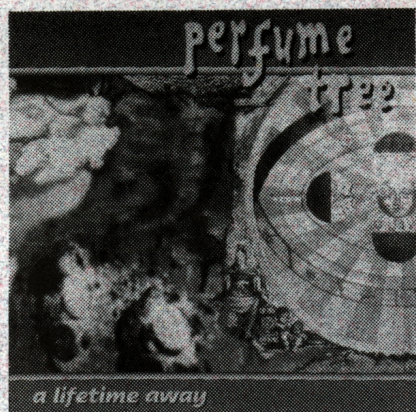
The Oblivion ensemble-nightmare: sinistrotorse: This disc has an epic quality to it, with being one continuous song with segmented parts to it. The best way to describe this band (which is very hard to do) is a Gothic/industrial/experimental/poetic/opera. It's not something were you can sit down and listen to one track, you need to listen to the whole thing at one time.
(Complacency PO box 1452 Palatine IL, USA, 60078)

PAPA BRITTLE



PaPa Brittle-polemic beat poetry: This band from the UK has a cyber-rock-hip hop style to it, definitely hard hitting, in-your-face music. It's not industrial, though they do use a very small amount of electronics, but it still ROCKS! The song 'Stress killer on the loose' is a great angst ridden, pound your fist tune.
(Nettwerk productions box 330-1755 Robson St.. Vancouver B.C. Canada v6g 3b7)

Continued...



Perfume tree-a lifetime away: This Vancouver band has a Gothic/ethnic sound to it, it's surprising we've never seen them on the Hyperium Heavenly Voices comp before, with the soft flowing female vocals. If I had to say anything negative about this band it would be the cheap sounding drum samples they use, change to live drums and this release would be bliss.....
 (Zulu records 1869 W 4th ave. Vancouver B.C. Canada v6j 1m4)



Psykasonik-unlearn: Not as good as their debut album, they seem to be leaning towards a more ambient/techno side of things with most tracks. 'Unlearn', 'Need to die' and 'Eye of the mind' are excellent tracks and need to be heard. I still love their song and video on the Wax Trax black box video set 'Welcome to my mind'.
 (Wax Trax 1659 N, Damen ave. Chicago IL, USA, 60647)

Photo: Jack Padota

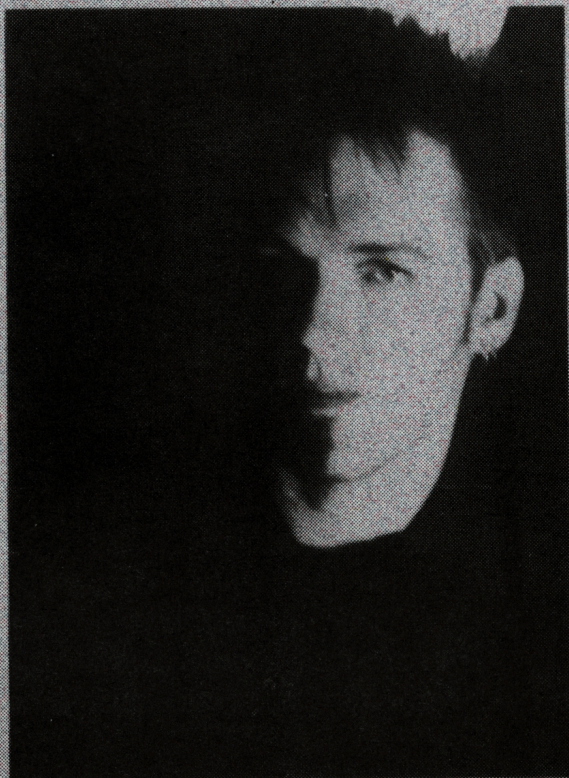
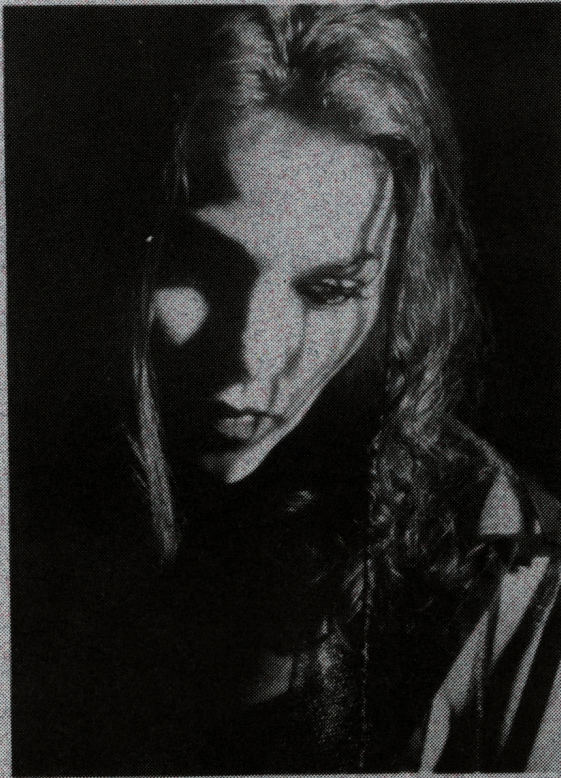


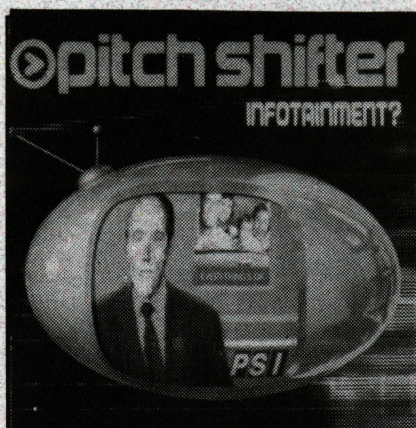
Photo: P.J. Barral



Collide

Re-Constriction 4901-906 Morena Blvd. San Diego, CA 92117-3432
 (attn: chase) Ph: 619 483 9292 Fx: 483 7414





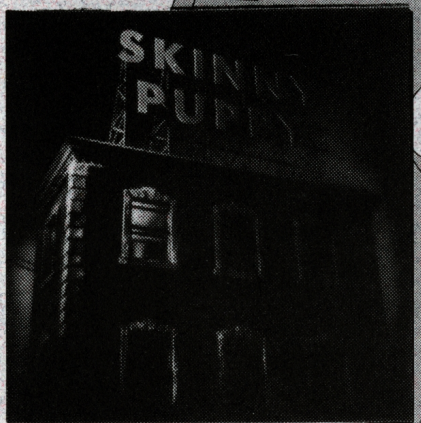
Pitchshifter-infotainment? : Not really my type of music, but if you like your metal laced with electronics and samples, you'll love this. For me, it's a little too close to that Pantera, Sepultura sound, which I don't care for. This release also contains a CD-Rom track and the last two tracks are chock full of samples (no music) which they implore you to use.

(Earache records 295 Lafayette St.. suite 915 New York, NY, USA, 10012)



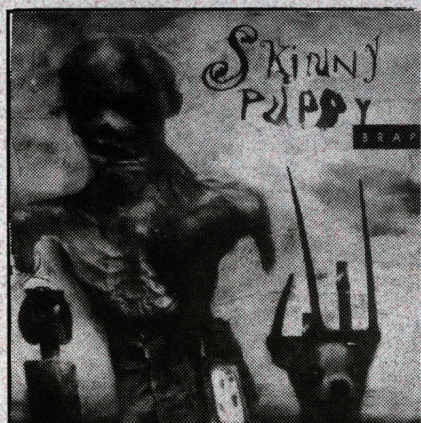
Sister Machine Gun - Burn : Move over Mr. Trent Reznor and listen to the masses, there's a new god descending from the heavens to bring passion to our ear's, and his name is Chris Randall. Funky / Sonic industrial music for the god's. Every disc of SMG, I've noticed Chris has changed his look from punk to suit and tie to leather and Gote, I can't wait to see him in his next release, oh, and of course the phenomenal music!!!

(Wax Trax 1659 N Damen ave. Chicago IL, USA, 60647)



Skinny Puppy- The Process : It was not what I was expecting from the masters of dark industrial, but to say the least, it is an excellent album. Some of the tracks have actual acoustics in them while others are the dark disturbed industrial we come to expect, though many tracks verge on experimental. It's too bad this will be the last album, with the death of Dwayne Goettel, because with this album is seemed they were on the verge of something incredible.

(American recordings)



Skinny Puppy - Brap : This is the back & forth volume 3 & 4, a two disc set. Disc one has the early forms of Skinny Puppy, which was recorded in 1983/84 on 4 track cassettes, live recordings and unreleased demo's, while disc two is a collection of out-takes and live recordings from the Too Dark Park / Last Rites era. These disc's also contain a cd-rom track on both disc's, which is incredible, something not to be missed!!!! Tons of music video's and some home video's of the boy's on the road, plus hordes of information about the band.

(Nettwerk Productions box 330-1755 Robson St.. Vancouver B.C. Canada V6G 3B7, E-mail - info@nettwerk.com)



Society Burning- Entropy Lingua: I want the full length album 'Tactiq', I tell you , I want it, I want it , I want it!!!! This CD has re-mixed versions of original songs on the Tactiq album, re-mixes by Hate Dept., Apparatus, Drown, Idiot Stare and Alien Factor. Re-constriction had a great ear in grabbing this band with their harsh/hyper industrial music.
(Re-constriction / Cargo 4901-906 Morena blvd. San Diego CA, USA 92117-3432)



Stabbing Westward- Wither, blister, burn and peel : A great album, if you like NIN you'll love these guy's. They have mellowed a bit from previous releases but still have a good rock-industrial sound. The single 'What do I have to do' is doing well on the charts, but my favorite song is 'Sleep' a song about a forced incestuous relationship between a father and daughter, with the chorus, the daughter is thinking that she wished one of them were dead so her hell could finally end. A very emotional song!!!
(Columbia records)



Switchblade Symphony- Serpentine Gallery: Thank god for Goth..!!! This is the best Goth. release I've purchased in a while, Tina and Susans vocals are incredible, at times their voices put me into a Goth. swaying trance. Get out there and get this!!!!
(Cleopatra 8726 S, Sepulveda ste. d-82 LA, CA, USA 90045)



Thrive- Sophistry. This Goth. industrial group out of Toronto have a cool slowed down sound with mostly whispered vocals, the female vocalist Madame Quattorze has a deep eerie voice which a times will send chills up your spine. They are currently broke up with Madame Quattorze leaving the band , so get this release before it's impossible to find. Deane, the founder of the band is currently looking for a new vocalist, so look for something in the future from Thrive (Spider records PO box 6625 station A, Toronto, Ont, Canada M5W 1X4)



29 DIED- Sworn: This is a release I can't put down, I'm listening to it all the time, one of the new electronic bands that's taking over the scene, have a listen, you'll understand why. I especially love their version of 'Tainted Love' and the songs 'Pull me under' and 'Mother nature' are destined for the top of the charts. They have a sound that's similar to Front 242 crossed with 16Volt. Buy this release before more have to die!!!

(Prospect records / Orchard music group 41-B Duesenberg dr. Thousand oaks CA, USA, 91362)



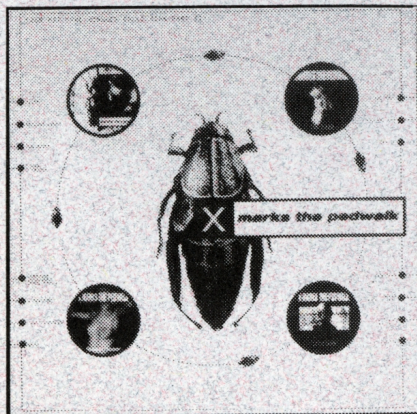
Vampire Rodents- Clockseed: This album has a huge array of guest vocalists, the best being Eric Powell of 16Volt and Maria Azevedo of Battery. The disc is a little long and most songs sound much the same with the same drum sample used over and over, speeded up or slowed down, but there ARE some good tracks here.

(Re-constriction / Cargo 4901-906 Morena blvd. San Diego CA, USA, 92117-3432)



Waiting For God : This debut CD out of Vancouver, fronted by Martin Myers and Daemon Cadman is excellent!!! Did I say it was excellent? Well it is!!!! Great beats, great synths and an awesome voice from Daemon, if there is only one CD you buy this year, this should be it, you won't be disappointed. Crank it up, then turn off the lights, light some incense and dance naked to the light of the lava lamp!! Cooooooooooooo!!!!!!!

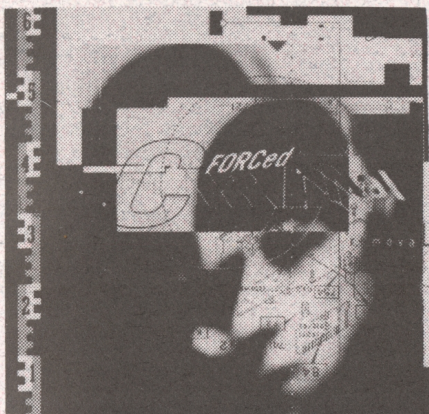
(KMG PO box 656 1755 Robson st. Vancouver B.C. Canada V6G 3B7)



X Marks the Pedwalk- Four Fit: The part two of the singles collection. Songs taken from Facer, The Trap, Paranoid Illusions and Cenotaph. The songs here are all on the dance floor friendly side of XMTP. Make sure your local DJ gets this and plays the shit out of it!!

(Cleopatra 8726 S, Sepulveda blvd. ste. D-82 LA, CA, USA 90045)

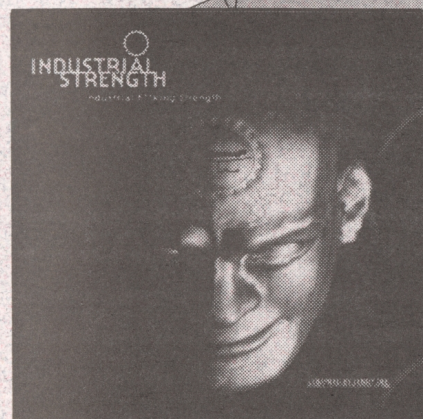




Various Artists/ ~~Forced~~ Cranial Removal- Fifth Colvmn records: A good place to start with the sounds of Fifth Colvmn, plus this disc has a CD-Rom track for Internet access to the cyberden. Greta bands like Acumen, Cyber-tech, Perceptual Outer Dimensions, Insight 23, Black lung and more.....
(Fifth Colvmn)



Various Artists/ Heavenly Voices 3 - Hyperium: Beautiful female vocals with mostly acoustic background music, some electronics. Great for listening to on rainy days. Bands range from 'Love Spirals Downwards', 'Chandeen', 'Faith and the Muse', 'Miranda Sex Garden', 'Love is colder than Death' to 'This Ascension' and more, superb mellow listening.
(Hyperium)



Various Artists/ Industrial Strength-Industrial F**king Strength: This double CD is extreme hardcore industrial for the dance floor! Disc one is enough sonic mayhem to fry your brains, with artists like 'DJ Skinhead', 'Disintegrator', 'D.O.A.' and 'Bloody Fist'. Disc two has two DJ mixes by 'Liza N Eliaz' and 'Mann Le Malin'. Melt the dance floor!!!
(Earache records Suite 915, 295 Lafayette st. New York, NY, USA 10012)

MUSIC REVIEWS BY MATT MERCER-

Black Lung- The depopulation Bomb: The newest from David Thrussel and co. (also of Snog) is a bit different from the last Black Lung (Silent Weapons for Silent Wars). It's more technocentric...this isn't bad necessarily, just not what I was initially expecting. It's full of furiously fast distorted pulses and throbs, with thrown in ambient chaos. Not as organic as the last album, but equally enjoyable.
(Fifth Colvmn)

Controlled Bleeding- The Drowning: This is one of Controlled Bleedings most recent releases, and it is outstanding. All three of the band are present here, recording more experimental, disturbing works. This collection of pieces is one of the best I've heard from Controlled Bleeding, beginning with the rocky "Any Questions?" and proceeding into the relentless noise of "C.U.M." Beyond this, however, aside from random crescendos of noise, the songs are dreary dark ambient styled pieces, the most developed of which are "Colostomia", "the Drowning" and "Incineration". "Regurgitation" is a heavy power electronics piece toward the end of the album, breaking with (pleasant) monotony of the less harsh songs with walls of writhing rhythms. The band orders inside the case to "Play this at Maximum Volume". Pain is pleasure.....

(Dark Vinyl)

Dive- Grinding Walls: The newest work from Dive is a soundtrack to an underground film by Koma in collaboration with Sigillum S. Grinding Walls, released by Dirk Iven's own Daft label, sidesteps both the brutal power electronics of his first album and the more accessible beat driven atmospherics of Concrete Jungle with a dark, cold, ambient edge. Distant factory grinds combine with resonant textures of synth tones and sparse, programmed rhythms to conjure up images of a blissful wasteland. Overall a promising new direction in the repertoire of Mr. Ivens.

(Daft)

Merzbow-Venereology: Ouch, that felt good! When it comes down to it, Merzbow is painful. This four-song work by Masami Akita is one of his most extreme, in part due to Release's over saturated CD production (which is likely to really hurt your stereo at a high volume) and mostly due to the completely ear-wrenching sounds that shape these noise works. Most interesting is the last cut, "Slave New Desert", with it's rhythmic percussive convulsions.

(Relapse/Release)

Ministry-Filth Pig: It's been four years since the Ministry album, and the rumors have been flying. Fans have wondered endlessly what their new one would sound like, and it's now here. Well, let's just say that Ministry's fan base is likely to heavily change with this new album. The structure of Psalm 69 (and much of its predictable riff bravado) is missing here, but so are the brutal electronics which defined Ministry in its prime (circa Land of Rape and Honey, 1988). Rather, the sound is crude, thick layers of feedback with growled vocals. Many of the drums on the album are live, played by newcomer Rey Washam, who joined the ranks after Bill Rieflin politely resigned early from the sessions. Characterized by trudging guitar feedback, irregular time signatures and ravaged vocals, the new Ministry album is likely to alienate many of its fans. Personally, it's not my thing. However, it is at least admirable that Ministry is still doing what they want to. This is hardly a commercial record!

(Sire/Warner Bros.)



THRIVE

I recently talked with Deane of the Gothic-Industrial band Thrive. Their sound is very unique and brings forth emotions of dark isolationism, one of the best acts to come out of the Toronto area, yet not many people from the west coast or the U.S. have heard them, which is surprising.

They are currently without a lead singer, but we hope to see them out in the future in one form or another. Thrive releases are: Sophistry and Thrive on Spider records.

Thanks again Deane, and best wishes!

Apocalypse: What does Thrive stand for?

Deane: The name "Thrive" is just something for me that echos the sentiment found within our music. A positive connotation yet also ambiguous. Sort of "get out there and DO something" message.

Apocalypse: Who is the founding member of Thrive?

Deane: Thrive was founded in 1993 by me and my partner, Madame Quattorze. Since that time, we have added a third member, Chris, on drums.

Apocalypse: What does Sophistry mean?

Deane: The dictionary definition of Sophistry is "a false argument intended to deceive". The world and people in it are full of lies and deception and we liked the way the word sounded.

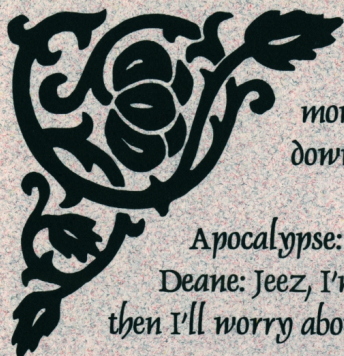
Apocalypse: Do you term your music as Gothic or Industrial?

Deane: Well no, but we don't shy away from those labels. We write music that we like and then, if after the fact, you can call it Goth.. or Industrial, then that's fine with us, but not the other way around. Labels also mean different things to different people so I have no problem with being called something as long as it communicates the essence of our music.

Apocalypse: Do you have a new album out, if so, how do you feel about it?

Deane: No, the new album is not out yet. It's actually a bit of a sore spot with me because the album's been finished for quite awhile and I feel that it is the best material that we've ever written. But money dictates the lives of independent artists and we just didn't have the funds to record and release it in 1995. We were playing live as much as possible in 1995 and were planning to record the album in the winter, but since we lost our singer in the fall, that kind of threw a wrench into those plans. On the other hand, I'm going to try my best to get something new out this year.

Continued...



Apocalypse: Have you toured extensively through Canada and the States?

Deane: Touring? Nope. We started playing live in June of 1994 and did so for about 14 months but it was all contained in Ontario and Quebec. We've been waiting to go out west and down south, but again, money seems to be a common problem!

Apocalypse: When will you be coming out to the west coast?

Deane: Jeez, I'm not sure. My goals right now are to get the band together and put out the new record and then I'll worry about touring. Maybe within the year.

Apocalypse: What is your response to people that say Industrial-Gothic music is dead?

Deane: Dead? That might be a compliment! Industrial/Goth has been around for a long time and hasn't really changed in popularity either up or down. I think that there is a difference between monitoring trends in music- saying what's "in" or "not in" - and liking a style of music simply because you like it. As far as Goth. goes, being morbid and depressed is pretty much a universal human trait, so music that appeals to the quality of the human side will always have a place, regardless of what you call it or whether it's "in".

Apocalypse: What clubs do you frequently play in, in Toronto and your area?

Deane: We've played pretty much every club in Toronto, but the Rivoli Club supports non-mainstream music consistently so I think we've played there the most. In general though, there's a lot of good clubs in Ontario outside of Toronto especially Hamilton, Kitchener and London so we try to travel as much as possible. Never been to Vancouver though- maybe you can tell me where's good to play.

Apocalypse: Do you find the crowds different from one town or city to another?

Deane: I can only say that the crowds outside of Toronto are much more enthusiastic. That's not to say that Toronto sucks, but we're spoiled here. All the "big" bands come to Toronto and you can see any one of 20 different bands on a given night, so we're a little desensitized. On one hand smaller towns are more supportive because there's less to see, but on the other hand they don't seem to be as accepting to music beyond the mainstream.

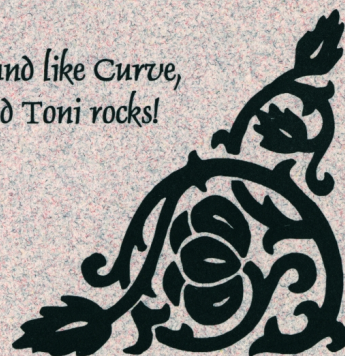
Apocalypse: Have you placed your band on the Internet yet and how do you feel the Internet will effect bands and their notoriety?

Deane: Thrive's site will be part of the Spider Records site which will be running this June- (<http://www.enigma.net/spider>). We're doing it for fun so I'm not really looking for any kind of world domination to arise out of it, much like the net media-hype would lead you to believe. But the Internet is here to stay and we are all in the middle of a quantum leap of communication. How is that going to affect the future, one can only guess. So while it's very exciting to think that now millions of people can now have access to my band, and the numbers become astronomical, you've got to think it's just that much more competitive- it's like having a TV with a million channels- which one do you watch? The net has shrunk the world, and placed everyone on an even playing field, big business and small, but I think that the future holds the commercialization of the net by those with the biggest investments, namely big business. And at that time, all the rules will change again, that is to say, there will be rules.

Apocalypse: What do you think of being compared to the Curve?

Deane: When we first came out, we heard a lot of that comparison. Some people thought we sound like Curve, some don't. Doesn't bother me. In a way, it's a nice compliment- they have great production and Toni rocks! If that's one step to getting Flood to do an album for us - that's fine with me!

Continued...



Apocalypse: Do you listen to industrial/Gothic music? What is your favorite listening pleasure?

Deane: Sure I listen to music in this genre, but it's really hard to weed out the clones. I find a lot of industrial music regurgitative and there are so many Goth. bands who want to be Sisters of Mercy. I like bands that are trying to do something new, like Numb or DHI. As far as my favorite, I'd have to say Skinny Puppy and practically anything Cevin Key does- he's a god!

Apocalypse: Do you tour with another band, if so what band is it?

Deane: WE don't tour with anyone specific. We played a lot of shows with London's H but it's difficult to find good bands to play with.

Apocalypse: What would be your all time favorite band to tour with?

Deane: My all time favorite would be Skinny Puppy- but too late for that, eh?



Apocalypse: What was the cause of the breakup, and who is still in the band?

Deane: I don't consider Thrive as "broken up" but more as "temporarily without a singer". My partner (Mme Quattarze) and I grew together as song- writers over a long period of time and unfortunately that growth came to an end with the end of our romantic relationship. Tragically simple as that. I am writing new material and Chris, the drummer, is still with me.

Apocalypse: Will you still keep the name Thrive?

Deane: My plan right now is to keep the name, but I'm not set on finding an exact replacement for the previous singer. If, with the new material, the name "Thrive" still fits, then I'll use it. If not, then I'll use another name.

Continued...

Apocalypse: Are you going to seek a female or male singer?

Deane: For the direction of Thrive's material has been taking, I think that it suits a female voice, so I am specifically looking for a female singer right now.

Apocalypse: What are your side projects? (I would love to review them).

Deane: I have a new project, tentatively called "Alchemy", which I have been working on. Right now, it's a studio-only project but we'll see. Spider records is putting out a CD Sampler this summer with about 6 tracks from other Spider CDS and about 6 more unreleased tracks. There will be at least one Alchemy track on the sampler. I have a second project that is much more aggressive and more dancey - a total get-your-rocks-off band. I might do something with it, but it's probably more like therapy for me right now!

Apocalypse: Who are you looking at for distribution in the U.S.?

Deane: Well, we just signed a deal with Project:darkwave in the states. It will be announced to the public this summer (so if you print this before then, then I guess you got it first). The plan right now is to focus all our efforts on the U.S. for the next six months. As I mentioned, there's a new Spider Records CD Sampler coming out, the website and some U.S. advertising all of which are going to be taking a lot of time and money. We'll be touring in the U.S. at the end of the summer as well.

Spider records

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<http://www.enigma.net/spider>



29 DIED

29 DIED WAS FORMED IN APRIL OF 1994 WHEN DAVID CIEMNY AND DAVID STOWATER, TWO BUDDING ELECTRONIC SONGWRITERS, COMBINED EFFORTS TO WRITE A SONG CALLED "HELIUM". THE STRONG MELODIC VOCALS OF CIEMNY FUSED WITH THE UNIQUE PROGRAMING TALENTS OF STOWATER, CREATED THE SPARK WHICH BECAME 29 DIED. AFTER THE COMPLETION OF SEVERAL MORE SONGS, 29 DIED HAD STRONGLY DEVELOPED THEIR STYLE AND IMAGE. THE BANDS SONGS PORTRAY A DARK, FUTURISTIC WORLD IN WHICH MUSIC IS THE ONLY SOLACE, THE ONE AND ONLY ESCAPE FROM ALL CRUELTY AND DESPAIR. WITH THEIR DEBUT ALBUM "SWORN", THE BAND COMBINES MELODIC GUITAR EXPLORATIONS, GRIPPING SAMPLES, AND 29'S OWN MANIPULATIONS OF ELECTRONIC SOUND TO MAKE A SOLID COLLECTION OF PULSATING, RIVETING SONGS WHICH DEMAND THE ATTENTION OF ANY LISTENER.

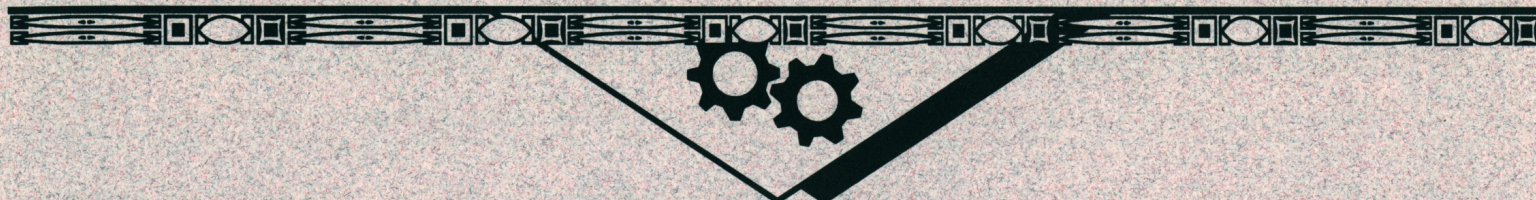
THE BAND WAS MADE INTO A TRIO IN THE FALL OF 1995 WHEN KEYBOARDIST, BRIAN BORNT JOINED THE RANKS. A STRONG AND GIFTED MUSICIAN IN HIS OWN RIGHT, BORNT FURTHER HEIGHTENED 29 DIED'S COLLECTIVE TALENTS. THE BAND WAS EAGER TO PLAY LIVE AND WAS SOON JOINED BY VETERAN DRUMMER, JAMES PAYFER, THUS COMPLETING THE GROUPS POWERFUL STAGE LINE-UP. VOCALLY AS WELL AS MUSICALLY, 29 DIED'S LIVE SHOW IS INTENSE AND ENERGETIC, KEEPING THE ATTENTION OF ANY AUDIENCE INTACT.

RATHER THAN SETTLE FOR A RUN-OF-THE-MILL LIVE SET UP, 29 DIED INCORPORATES AN ARRAY OF DIFFERENT OBJECTS WHICH ARE USED FOR PERCUSSION, INCLUDING A 55-GALLON OIL DRUM AND VARIOUS PIECES OF SCRAP METAL.

IN KEEPING WITH THE THEME OF UNIQUENESS, 29 DIED PLACES A MAJOR EMPHASIS ON LYRICAL QUALITY AND CONTENT. WITH EVERY SONG THERE IS A DEEP MOOD AND SENTIMENT ATTACHED THOUGH THE WORDS THAT ARE CHOSEN. FRUSTRATED BY THE TRADITIONAL AND EXHAUSTED THEME OF LOVE SO PREVALENT IN THE LYRICS OF CONTEMPORARY MUSIC, VOCALIST CIEMNY MAKES A CONSCIOUS EFFORT TO AVOID THE AVERAGE LINE: ".....THERE ARE SO MANY OTHER EMOTIONS [THAN LOVE] THAT CAN BE EXPLORED THROUGH MUSIC. IT'S POINTLESS TO REHASH SOMETHING THAT'S BEEN SAID A THOUSAND TIMES BEFORE, SO I TRY NOT TO."

THE SONGS OF 29 DIED RANGE FROM A HARD-EDGE MELODIC STYLE, AS WITH TUNES LIKE "CHAINS" AND "PULL ME UNDER", TO A MORE DARK, HARD-ELECTRO FEEL LIKE THAT OF THE INTENSELY DRIVING DANCE PIECE, "HOT SEAT. WITH SONGS LIKE "MOTHER NATURE" AND "PULL ME UNDER", THE BAND ADDRESSES SOME OF THE IMPORTANT AND MEANINGFUL ISSUES OF TODAY IN THEIR OWN CREATIVE AND UNIQUE STYLE. IT IS 29 DIED'S SOUND, IMAGE AND CONTENT, AS FUTURISTIC AS IT IS RELEVANT, THAT HAS PLACED THEM AT THE FOREFRONT OF THE NEW AND ADVANCED ELECTRONIC GENERATION, WHOSE VOICE WILL MOST CERTAINLY BE HEARD INTO THE 21ST CENTURY.





I HEARD THE SONG "PULL ME UNDER" ON THE CMJ MONTHLY CD AND IMMEDIATELY FELL IN LOVE WITH 29 DIED, WITH THEIR STRAIGHT FORWARD ELECTRONIC SOUND, WHICH MADE ME WANT TO CROWD SURF THE COUCH AT HOME. AFTER RECEIVING THE FULL LENGTH ALBUM, MY INTEREST AND PASSION GREW FOR THEIR MUSIC.

I RECENTLY HAD A CHANCE TO SEE 29 DIED PLAY LIVE IN VANCOUVER WITH WAITING FOR GOD, BUT UNFORTUNATELY A FEW DAYS BEFORE THE SHOW, IT WAS CANCELED, DAMN!!!!

I WAS LOOKING FORWARD TO SEEING THEIR LIVE SHOW AND TO DO AN INTERVIEW, WHICH THE BAND HAD ALREADY AGREED TO, SO WE HAD TO DO THE INTERVIEW VIA E-MAIL.

THANKS AGAIN TO DAVID STOWATER AND DAVID CIEMNY, LOOKING FORWARD TO YOUR NEXT RELEASE!!!!



David Stowater
(Guitar, Programming)

David Ciemny
(Vocals, Programming)

29DIED

prospect_™
Records
(805) 494-9021

Photo Credit: Jason Pires

INTERVIEW

APOCALYPSE: WHAT DOES 29 DIED STAND FOR?

DAVID S.: 29 DIED UNFORTUNATELY DOESN'T HAVE ANY DEEP MEANING. IT WAS THE SORT OF THING WHERE I JUST STUMBLED UPON THE NAME AND IT STUCK WITH US.

CONTINUED...



APOCALYPSE: DO YOU THINK YOU'LL EVER COME BACK TO VANCOUVER AFTER THE LAST EPISODE?

DAVID C.: YES!!! WE WILL DEFINITELY COME TO VANCOUVER AS SOON AS WE CAN. THE FACT THAT WE CANCELED THE SHOW WAS ONLY TO AVOID CONFLICT WITH THE FRONTLINE ASSEMBLY/DIE KRUPPS SHOW.

APOCALYPSE: WHERE DID THE CURRENT TOUR TAKE YOU AND WHO DID YOU TOUR WITH, AND WHAT WAS THE CROWD RESPONSE?

DAVID S.: OUR LATEST TOUR TOOK US THOUGH THE WESTERN 2/3 OF THE UNITED STATES GOING AS FAR EAST AS THE MISSISSIPPI. WE WERE ACTUALLY TOURING BY OURSELVES RATHER THAN WITH ANY OTHER BANDS, HOWEVER WE PLAYED WITH BANDS SUCH AS SISTER MACHINE GUN, HATE DEPT., ACUMEN, ETC.....

APOCALYPSE: IN YOUR BIO YOU NAMED BRIAN BORNT AND JAMES PAYFER BUT THEIR NAMES ARE NOT ON THE ALBUM, WERE THEY DROPPED FROM THE LINE-UP.

DAVID S.: ACTUALLY JUST THE OPPOSITE. JAMES AND BRIAN WERE NOT INVOLVED WITH OUR ALBUM BUT WERE ADDED TO THE BAND AFTER THE COMPLETION OF THE ALBUM IN ORDER TO START PLAYING LIVE.

APOCALYPSE: YOUR SONG 'PULL ME UNDER' PURVEYS A PERSON DROWNING, "LOOKING UP AT THE BARRIER, THE LIGHT AND DAY ARE GOING AWAY, WILL THERE BE NO END TO THIS SUFFOCATION", IS THERE A DEEPER MEANING THERE?

DAVID C.: PULL ME UNDER'S DEEPER MEANING IS ABOUT DOMINANCE. ANY SORT OF DOMINANT RELATIONSHIP WHERE ONE ENTITY MUST BE SUBSERVIENT TO THE OTHER, WHETHER IT BE AN ABUSIVE HUSBAND TO HIS WIFE OR ONE COUNTRY OVER ANOTHER. HOWEVER, ALL OUR LYRICS CAN RELATE TO ANY SITUATION.

APOCALYPSE: DO YOU ACTIVELY PROTEST AGAINST THE SLAUGHTER OF THE EARTH AND IT'S RESOURCES, WITH THE SONG 'MOTHER NATURE' AND IT'S EMOTIONAL LYRIC CONTENT, IT WOULD LEAD ME TO BELIEVE THIS.

DAVID C.: MOTHER NATURE HAS AN OBVIOUS AND DIRECT MESSAGE. "WE VIOLATE HER, MOTHER NATURE." WE DON'T ACTIVELY PROTEST; WE PREFER TO PRESENT THE MESSAGES AND ALLOW THE LISTENER TO TAKE THEM FOR WHAT THEY'RE WORTH.

APOCALYPSE: WHO CAN YOU SAY INFLUENCED YOU THE MOST AS A MUSICIAN?

DAVID C.: IF I HAD TO NAME ONE IT WOULD BE DEPECHE MODE BECAUSE I GREW UP LISTENING TO THEM. THERE ARE QUITE A FEW OTHERS, THOUGH: FRONT 242, NITZER EBB, BIGOD 20, ERASURE, ETC.....

DAVID S.: I WOULD HAVE TO SAY THAT DEPECHE MODE IS ONE OF MY BIG INFLUENCES. BUT WE MUST NOT FORGET WHO INFLUENCED THEM, AND THAT WAS KRAFTWERK WHO IS A HUGE INFLUENCE OF MINE AS WELL.

APOCALYPSE: HOW MUCH HAS THE RELEASE OF 'PULL ME UNDER' ON THE CMJ MONTHLY CD HELPED AND PROFITED THE BAND?

DAVID C.: THE RELEASE OF 'PULL ME UNDER' ON THE CMJ MONTHLY CD EXPOSED OUR BAND TO OVER 400,000 PEOPLE. THIS EXPOSURE, COMBINED WITH TOURING AND RECORD LABEL MARKETING, HAS HELPED 29 DIED BECOME VISIBLE AS A NATIONAL ACT, AND NOT JUST A 'LOCAL' BAND.

CONTINUED...



APOCALYPSE: WHERE DO YOU SEE INDUSTRIAL MUSIC GOING IN THE NEXT 10 YEARS OR SO? AND DO YOU THINK INDUSTRIAL MUSIC IS BECOMING MORE AND MORE POPULAR, ESPECIALLY WITH MOVIES INCORPORATING INDUSTRIAL MUSIC IN THEIR SOUNDTRACKS?

DAVID S.: YES, INDUSTRIAL MUSIC IS DEFIANTLY BECOMING MORE POPULAR. IT SEEMS THAT MORE OF THE GUITAR BASED INDUSTRIAL MUSIC IS THE MAJORITY OF THIS, BUT I THINK IN THE FUTURE WE CAN SEE THE SYNTHY THING BECOMING MORE OF A PART OF THE MAINSTREAM. IN THE NEXT 10 YEARS I CAN SEE AMERICA OPENING UP IT'S MAINSTREAM MIND TO MUCH MORE STYLES OF ELECTRONIC MUSIC, NOT ONLY INCLUDING INDUSTRIAL, BUT TECHNO, TRANCE, AND AMBIENT STYLES AS WELL. I CANNOT PREDICT THE FUTURE, BUT CAN ONLY HOPE!!!

APOCALYPSE: HAVE YOU BEEN APPROACHED TO BE A PART OF ANY COMPILATION ALBUMS?

DAVID C.: AS FAR AS COMPILATIONS GO, WE'RE NOT A COMPILATION BAND. WE HAVE OPTED TO BE ON ONE ALTERNATIVE PRESS/ ZOTH OMMOG CD (ZOT136) WHICH FEATURED THE TRACK "CHAINS. WE WILL MOST CERTAINLY BE APPEARING ON QUITE A FEW COMPILATIONS IN THE NEAR FUTURE, AS MORE PEOPLE APPROACH US.

APOCALYPSE: SO WHAT CAN WE LOOK FORWARD TO IN THE FUTURE WITH 29 DIED?

DAVID C.: IN THE FUTURE 29 DIED WILL TAKE IT'S STYLE TO THE NEXT LEVEL, INCORPORATING MORE ELEMENTS OF OUR LIVE SHOW (SCRAP METAL, ACOUSTIC DRUMS) COMBINED WITH HIGH ENERGY AND INTENSE PROGRAMMING, VERY DANCEY, VERY MELODIC, AND ALSO HARD EDGED. ALSO, WE WILL TOUR FOR THE NEXT ALBUM. IT WILL BE DIFFICULT IN THE FUTURE TO ESCAPE FROM 29 DIED ONCE WE HAVE YOU IN OUR GRASP!

DAVID S.: YOU CAN ALSO EXPECT IN THE FUTURE THAT GUITAR WILL BE A MORE PROMINENT ELEMENT OF THE SONGS. STILL VERY ELECTRONIC AND DANCEY, BUT WITH A BIGGER GUITAR SOUND AND MORE MANIPULATIONS OF GUITAR EFFECTS, HAVING A GUITAR SOUND (AT SOME POINTS) THAT IS VERY ELECTRONIC.

29 DIED
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CYBER-NET

If you haven't already found Industrial/Gothic sites or are new to the computer age, here are some sites to check out. Most of these sites have many links to other Industrial/Gothic sites and usually have bands E-mail addresses (COOOOL!).

Write a band you like a letter and let them know you love their music, I'm sure they would greatly appreciate it, and most will answer back any questions you may have for them.

Gunheads tactical neural nightmare- <http://learn.senecac.on.ca/%7Erjoss/>
This site has great sinister background graphics and they also use the Alien figure on their page.

The links on this page are: Industrial music and culture - which has a great link to forgotten worlds , which links you up to bands home pages, from a-z.

Sci-fi & horror(hellraiser to x-files),

Anime & images (giger to the grotesque) - excellent link to H.R. Giger's artwork, a must to see! Also a link to Dan's Gallery of the Grotesque, be forewarned, this site is truly grotesque and has very graphic images of death and murder (Apocalypse has no opinion on this page).

Guns and Ammo collection and Gun heads statistical info.

Other excellent sites to check out

Rivet head home page - <http://astartes.ucsd.edu:8080/industrial2.html>

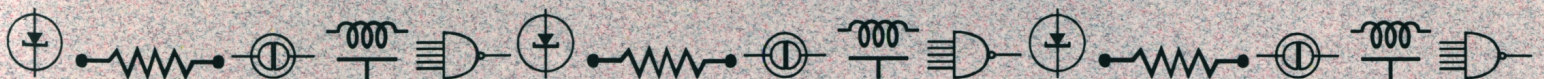
Synthesis - <http://www.collideascope.com/spacelab/synthesis/indust.html>

The Industrial page - [http://bird.taponline.com/industrial/.](http://bird.taponline.com/industrial/)

Aggro-tech - <http://www.cybercom.net/~bsamedi/aggro.html>

Nettwerk - <http://www.nettwerk.com/links/index.html>

The Cyberden - <http://www.cyberden.com>





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Once upon a time there was a
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She dreamed of being a fashion designer,
and moved into a former boozecan in
glamorous Gastown.
Her new studio stank of stale water,
garbage and dirty clothes.

Like Cinderella cleaning her evil
stepmother's home, Sanné mopped
up the garbage and threw the trash
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garments made from her own sweat
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nightwear.

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and bad parties into a candle-lit
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pocalypse will be published quarterly and right now you can order issue #2 which will tentatively be out in September.



Cost per issue is \$5.00 and \$2.00 for shipping and handling. Send cash or money order made out to Jim Smith.

As time goes by and Apocalypse becomes an established publication you'll be able to subscribe on a yearly basis, and the cost to you will be cheaper!



I hope to soon have t-shirts and stickers available from Apocalypse, also I am working on having an issue with a compilation tape.

Advertizing rates are: 1/4 page - \$30.00, 1/2 page - \$60.00, full page - \$120.00. Pay by money order made out to Jim Smith.



If you would like to send letters with your opinions on Apocalypse or Industrial/Gothic music in general, please do so, I'd like to start a mail column.

If you would like to contribute anything to Apocalypse, which could include artwork, photography, articles or anything else related to this music genre, that would be great.



You would receive copyright upon publication. Material may be edited due to space limitations.

Apocalypse magazine
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Check out our web site as well (will be up and running in July)
<http://www.island.net/~jsmith>





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